

# Hobbies

## WEEKLY

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SUPPLEMENT DESIGN  
SHEET FOR NOVEL  
WALKING DOG TOY

February 22nd, 1950

Price Fourpence

Vol. 109 No. 2834

## A COMBINATION TABLE AND FIREPLACE SCREEN

HERE is a little piece of furniture of unusual character, but one, nevertheless, that will be found most useful in the home. It is, too, an article that can be used in the winter time and in the summer. For winter evenings and for tea in front of the fire a very convenient table is formed. When summer comes this same table can be folded down and converted into a handsome firescreen.

### Screen Decoration

The construction is quite simple, but the care and attention required in the careful fitting and finishing, to say

nothing of the skill required in the decorative panel, calls for, perhaps, the more expert worker. Talking first about the top of the table, the reader has, no doubt, a suitable form of decoration which he can employ in forming the screen.

Perhaps he has a delicate piece of embroidery that would be ideal for mounting and putting under glass. Or a picture in inlaid woods or stains. Even a plain panel of good plywood having a suitable grain for polishing might be favourably considered.

For the frame or stand of the table oak is, of course, ideal, and this could be waxed after staining to give an excellent

result. If, however, this wood cannot be obtained, then American whitewood makes a very good second choice. This wood again could be stained and polished to resemble walnut or mahogany.

### The Main Frame

The main frame support for the table consists of four pieces, two uprights and two horizontal rails, with the addition of four pieces coupled to form suitable feet. In Figs. 2 and 3 the uprights (A) are first made and these are 1ft. 8½ins. long by 3ins. wide by ¾in. or 1in. thick.

The length given allows for ½in. depth of tenon to go into piece (B) of the feet, see detail Fig. 4. There must be two mortises cut in each piece (A), to take the ends of the horizontal rails. The measurement of 4½ins. must be taken up from the bottom of the upright, as in Fig. 3, the space between this mortise and the upper one being 14ins., as seen in Fig. 2.

### The Feet

A view of one of the feet is shown in Fig. 4, piece (C) being 5ins. long by 1½ins. by ¾in. section, and piece (B), 3½ins. long by 1½ins. wide by ¾in. thick. Mark off the mortises carefully in pieces (B) to fit the tenons of pieces (A). Then glue all firmly together.

The two rails (D) are next prepared and these are 21ins. long by 2ins. wide by ¾in. thick. This length allows for a ¾in. tenon each end, as seen in the detail Fig. 5. At one end of each rail, too, there must be cut a recess, as shown in Fig. 5. This allows the upright rail (E) of the pivoted under frame, to close

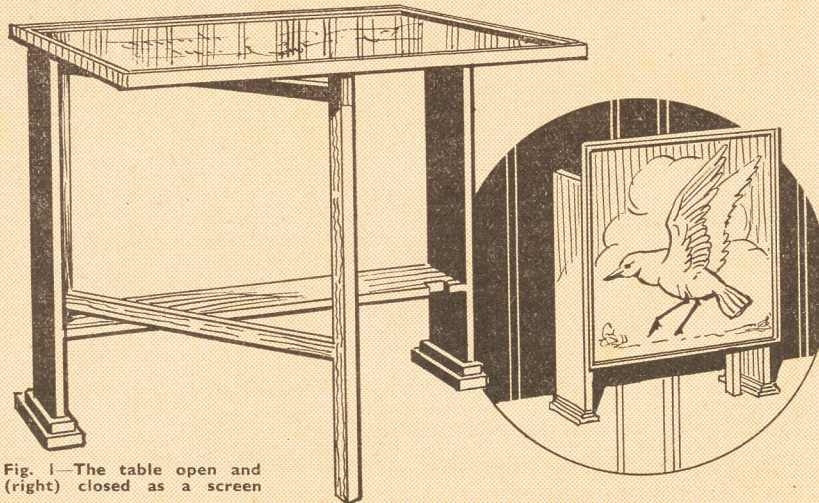


Fig. 1—The table open and (right) closed as a screen

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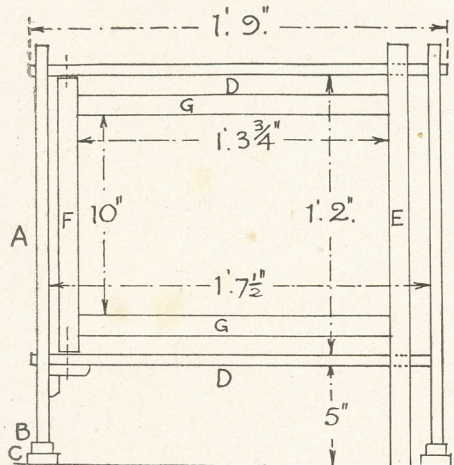


in level with the outer surface of the end (A), thus enabling the table top to fall close when in the downward position.

This is again seen in the view Fig. 2 and in the plan Fig. 6. Glue the rails (D) in place in the uprights, making sure to get a close fit and, therefore, a rigid frame. At the opposite end to that containing the recesses, cut and glue in two small bracket pieces, as shown in Fig. 2. These are to strengthen the joint here and to help make a strong fixing for the pivoting screws which run up through both thicknesses of wood, see dotted lines for both rails (D).

### The Swing Frame

The pivoted frame which supports the table top when swung up is made from



Figs. 2 and 3—Front and end elevation showing parts and dimensions

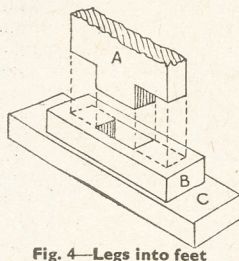


Fig. 4—Legs into feet

used for all four rails, and the longer one (E) is 1ft. 9ins. long, (F) 1ft. 1 1/2ins. long, and the two (G) rails 1ft. 5 1/2ins. long.

Take care to cut the ends of all the rails square and then set out the mortises in the upright rails (E) and (F) to take the ends of the rails (G) which have tenons cut on them, as seen in Fig. 7 detail. All mortises and tenons can be cut with the fretsaw cleanly after a careful setting out.

Glue all mortises and tenons firmly and test the frame for squareness before the glue has hardened. Dowel pins 1/4in. diameter may be run right through the tenons as an extra fixing if desired.

### Fixing in Place

The whole completed frame may be put in place between the horizontal rails (D) and long pivot screws run in as a fixing. The screws should pass loosely through rails (D) and screw into the

upright (F). Thin brass washers should be inserted between the ends of rail (F) and rails (D) so the frame swings out smoothly and does not allow of chafing between the wood surfaces.

### The Table Top

There are two or three ways of making the actual table top. Four lengths of tray moulding, having a deep rebate, may be mitred and screwed together and a square of plywood set into it. A piece of 1/4in. plywood should be used and polished and a light framework made for the back for strengthen-

Then, to hold the glass securely in place, as well as to strengthen the framing, a beading of small section wood is mitred and glued round above the glass. In Fig. 8 we see a section through the table top. Here (H) is the plywood back, (I) the mitred edging and (J) the top inner beading. The glass is here shown lifted away from the plywood to make room for the decorative overlay on the backing.

As this table top might be used for the tea set and light foods, we should suggest a lightwood frame be made from, say, 3/8in. thick stuff and, perhaps, 1in. wide

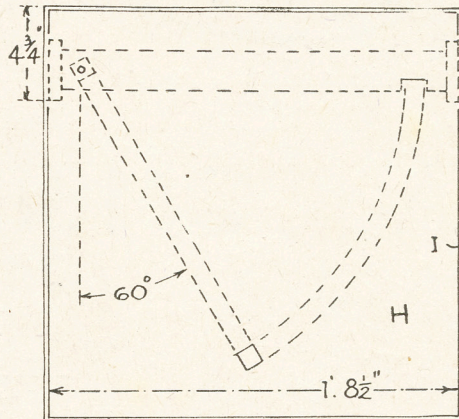


Fig. 6—Plan of top with swing of leg dotted



Fig. 8—Section showing glass covering and fixing edging

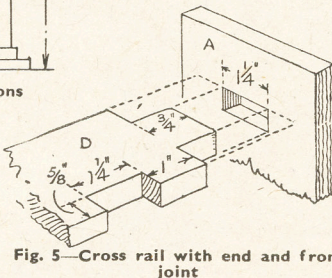


Fig. 5—Cross rail with end and front joint

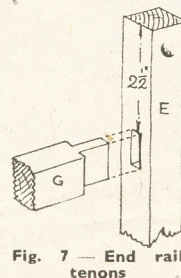


Fig. 7—End rail tenons

ing if glass is to be used with it.

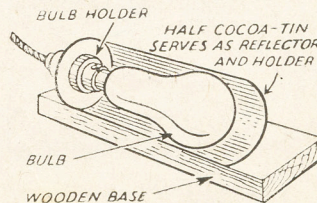
We give in Fig. 8 a simple method of making the table top. First a square of 1/4in. plywood is cut 1ft. 8 1/2ins., and the rough edges carefully and thoroughly cleaned. Around this is then nailed an edging of 3/4in. by 1/4in. or 3/8in. hardwood with the top edge rounded nicely and made smooth. If anything in the way of embroidery or a thin wood overlay is to be the decoration, then this is laid on the polished plywood and a sheet of glass laid over it. This glass is cut to the same size, of course, as the plywood.

and screwed to the underside of the plywood.

The finished table top is hinged to the uprights with hinges measuring about 2ins. by 5/8in. wide. It would be best, and would make a neat job if the hinge flaps are recessed into the tops of the uprights, as in Fig. 3. Note the correct position of the table top in relation to the uprights, as in Fig. 6. The distance of 4 1/4ins. is carefully measured and squared across so the frame hangs square when folded down. Test this out before finally fixing the hinges in place.

### Footlights

**S**IMPLE stage footlights may be made in this manner. Take an empty cocoa tin or similar tin, and cut in half downwards, leaving the bottom on to one half. Make a hole in the bottom and fix a bulb-holder into it. Wire up and fix bulbs and you will find that half a dozen of these fixed to a long baseboard make good footlights for amateur theatricals.





# Batteries in the box base provide for this NOVEL TABLE LAMP

**H**ERE is another novelty in the way of electric table lamps, and one that can be made from a few pieces of wood and metal. Our illustration, Fig. 1, shows at a glance the idea of the lamp. A docile looking giraffe stands beneath a palm tree. At a touch of the switch below, it lights and throws a mellow green light around, making the animal stand out in bold relief. It is a simple piece of work, almost entirely made with the fretsaw from some pieces of  $\frac{1}{4}$  in. wood.

## The Box Base

First make a shallow oblong box  $6\frac{1}{2}$  ins. long by  $3\frac{1}{2}$  ins. wide and  $1\frac{1}{2}$  ins. deep. The top of the box, piece (A), should measure  $6\frac{1}{2}$  ins. by  $3\frac{1}{2}$  ins. In it are cut the two slots or mortises, marked (E,E) in Fig. 2. Set out the two measurements shown, to get the proper position of the slots which each measure  $\frac{1}{2}$  in. by  $\frac{1}{4}$  in. and are spaced  $\frac{1}{4}$  in. apart. Cut these carefully with the fretsaw. The tenons which go into them must fit stiffly and accurately. Between the slots, next cut a hole large enough for the two wires of the flex to pass through to the lamp at the top of the tree.

## Pattern Parts

The sides (B), measure  $6\frac{1}{2}$  ins. by  $1\frac{1}{2}$  ins., and are glued on to the top (A), flush with the edge, as shown in Fig. 3. This gives an underside view of the construction of the box and its interior fittings.

The two ends (C) are shown full-size on the pattern sheet—included on page 335 in this issue. Thus all the worker need do is either to stick the pattern direct to the wood and cut round it in the usual way, or just lay the pattern on the wood from where it is intended to be cut, and just lightly prick in the corners. Then with a sharpened pencil join up these points to form the cutting lines. Use the one cut-out end for marking round to produce the second end piece. The side (B) can be got from the pattern sheet also.

We give on the pattern sheet a full-size view of the giraffe, and all that need be done is to stick this pattern down to the chosen piece of wood and cut round it.

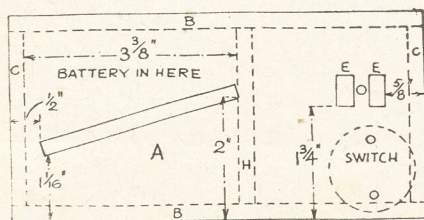


Fig. 2—Plan of the base board top

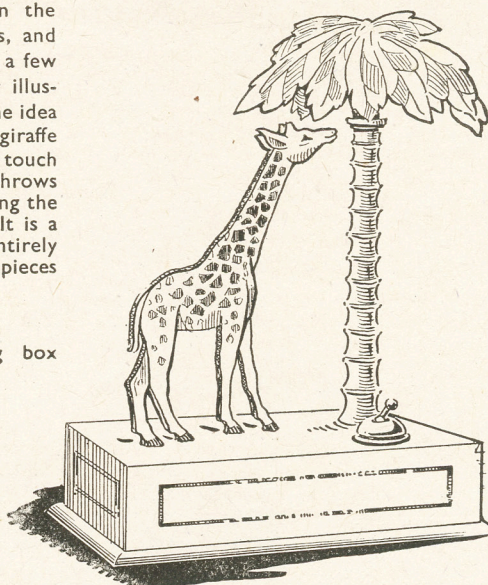


Fig. 1—The completed lamp with switch

There are two methods of making a fixing between the giraffe and the top of the box. On the pattern it will be noticed there is a base or strip connecting the feet. This, for sake of firm fixing, may be let into the top of the box as an ordinary tenon. Or, for simplicity, it may be simply glued to the flat top of the box, small fillets glued on either side.

To get the proper placing of the giraffe, the slot in the top of the box is indicated and figured in Fig. 2. If the slot is not to be made, then the position will be just pencilled on.

## Electrical Connections

It will be understood that a double-cell battery is to lie at one end of the box, as indicated in Fig. 2. A cross rail (H) bearing a brass strip will be fitted here to connect with the contact strip at the end of the battery, all as seen in Fig. 3. Then to form the second connection between battery and lamp, a raised loop of brass is screwed to the top of the box to contact that between the two cells of the battery.

Now turn again to the box construction and complete the floor. This

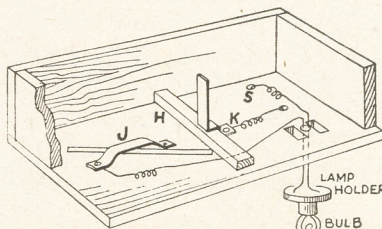


Fig. 3—Underview of box showing connections

is fixed to the sides and ends by means of screws so it may be removed readily. The floor will be a solid piece 7 ins. by  $3\frac{1}{2}$  ins., with its edges rounded nicely to present a good appearance.

## Lamp Pillar

We next come to the lamp upright, the base of which will fit into the two mortises of the top of the box. First, therefore, cut two pieces of wood  $7\frac{1}{2}$  ins. long by  $\frac{3}{4}$  in. wide, and two pieces  $\frac{1}{4}$  in. square. Looking at the detail (Fig. 4), we see how the four pieces are to be glued together to form a hollow tube as it were. Through this the wires are to pass to the lamp above.

On the two larger pieces of the uprights, as (E) in the diagram and on the pattern sheet, form tenons to fit into the slots of the top of the box. The smaller square sections will be flush with the tops of the tenons and will, of course, rest on top of the box. The whole upright may be rounded as shown by the dotted line and made to taper slightly towards the top.

## Tree Trunk

In addition to this shaping, the 'tree' may be realistically carved to give the appearance of a palm, as depicted in Fig. 1. (E) and (F) are given full-size. This grooving work can be done with a half-round rasp and file and finished smooth with glasspaper. When the 'tree' trunk is completed, glue the tenons into the top of the box and allow to harden before proceeding further with the work.

On the top of the 'tree' there is to be a disc (G) (see pattern sheet). This will be glued and nailed with fine fret pins to take the bulb holder which is screwed on top. To form the leafwork of the palm tree we need some thin cotton material such as butter-muslin. This will be cut to the shape of large oval leaves and then

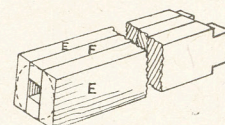


Fig. 4—The hollow 'tree'

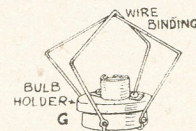


Fig. 5—Shade frame

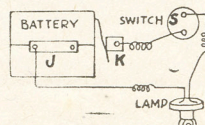


Fig. 6—The electrical circuit



dipped into a green dye. The leaves, of which there should be about sixteen, are intended to overlap each other and be wired or stitched to a simple two-way frame formed (Fig. 5) of a stiffish brass wire.

On the pattern sheet one of the sections is shown full-size, and the wire can thus be easily bent to this shape. The lower extremities of the wire are angled and pointed to fit into holes bored in the disc (G). Just above this the wire is flattened by hammering and then drilled with a tiny hole to take a brass fret pin. The top or peak of the two sections of wire are to be bound and stiffened with fine wire.

### Leaves Frame

In fastening on the leaves, first wire four to the sloping tops of each frame, then stitch intermediate leaves to these, making thus eight in all. Then, between each pair of leaves, again stitch a further eight, so at the finish an attractive graduation of green light is got. From dark green at the crown of the tree to a paler green at the tips of the leaves.

It only remains now to add the bulb and make the wiring connections.

Before, however, this can be done, a switch must be fixed to the top of the box in the position shown in the sketch, Fig. 1. That is, just near the foot of the tree, and at (S) in Fig. 3. Here two holes are bored for the passage of the connecting wires.

### Switch and Wiring

A neat little switch can be bought ready to screw in place above the hole. First then, in commencing to wire up the lamp with cotton-covered wire, of course, connect the end of two of the wires to the bakelite holder which is later fixed to the lamp standard, that is, to the top of the tree. When the wires are fixed, carry them down the centre of the 'tree' until they are taut and the holder held firmly in place.

Invert the box—having the base removed, of course, and run one of the wires from the lamp across the inside of the box and out through one of the holes to the switch. It will be best during these instructions of wiring to follow the wiring diagram given as Fig. 6. Now take the second wire from the lamp across the box to the arched brass connection at (J). Loosening one of

the screws there, wind the end of the wire round it and then tighten the screw again.

Next take a short length of wire and make a connection to the second fixing screw in the switch. Run this wire across to the upstanding battery connection at (K). The wires should lie flat and fairly rigid against the underside of the top of the box. If necessary one or two little staples could be made from bent pins to bridge the wires and be tapped into the wood.

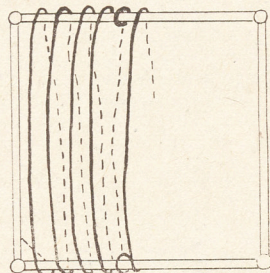
### The Battery

It only remains now to lay the battery in place on the bridge (J), noting that the brass strip at the end of the battery makes good connection with the upstanding brass connection at (K). The floor is finally screwed with counter-sunk screws to the sides and ends of the box. Before finally screwing on the floor, test the switch and connections and see that the light is good after inserting the bulb in the holder.

The woodwork of the box can be finished off as desired either by stain and varnish or oil, or the whole may be painted in matt, lined out as shown.

## How to renovate that worn seating by making A SEAGRASS CHAIR SEAT

**H**ERE is a cheap and easily accomplished way of renovating shabby bedroom chairs. All you require for making two chairs look as good as new is 1½ lbs. each of two different coloured seagrass, and a 1lb. tin of the required colour varnish stain or enamel.



The first winding of seagrass



The knot in joining seagrass

For a chair that may be used in rooms where the predominating colour may be different, brown and natural are certainly the most useful shades. Otherwise you have a choice, as seagrass can be obtained in many different colours. Or you can arrange in two shades twisted together, orange and brown, green and natural, and many others.

### Preparation of Chair

The first operation is to strip off all the covering of the chair, and clean the bars

of the seat thoroughly. Wind some of the seagrass into a ball, and nail one end firmly underneath the front bar of the chair seat. Now wind the seagrass from the front bar round the back four times, and then once round the back bar, going underneath and to wind round the front bar. This makes room for the second colour to be woven in and out across the chair.

If the chair is wider across the front than the back, it will be necessary to twist the seagrass round the front bar twice or even three times in order to fill the space.

### To Prevent Slipping

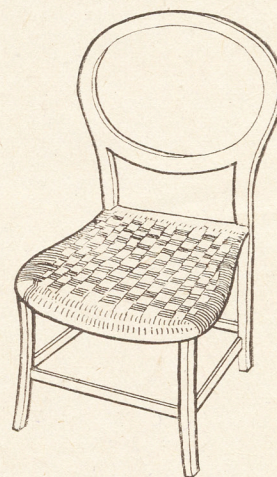
It may be easier to fix a small piece of wood at the front of the chair, to prevent the seagrass slipping during weaving. This is especially necessary if the chair seat is of the curved variety.

When the seagrass, with each strand pushed securely against the next, has filled the space, join the second colour to the first. Push it between the strands to the opposite side, and begin weaving from side to side, over four and under four at the top and then underneath the chair.

Repeat this four times, then wind round the side bars as before, then in and out four times more, this time going over and under the opposite four.

### To Prevent Sagging

Continue until the whole space is covered. Nail the seagrass firmly underneath the chair. Care is needed to pull the seagrass firmly, otherwise the seat of the chair may sag.



The completed chair seat

The best method of joining the seagrass is by untwisting one piece about 3ins. from the end, and slipping the other end through the hole so made. Do the same on the other piece as seen in the diagram. This makes a firm and tidy 'knot'.

### Material Cost

Seagrass can be obtained from any handicraft shop, and usually costs about 2/- a lb. for the natural, to 2/6 or 3/- a lb. for the more expensive colours. The best thickness to use for this work is the medium. The stools, which we see in the shops, and which are often marked at 20/-, can be made by anyone who has the time and patience for about 10/-.



# A fascinating craft to undertake is that of WIRE JEWELLERY

**T**HE art of the jeweller is one of the most fascinating crafts, and it is also probably one of the oldest. Jewellery has been esteemed and worn since the very early days, and the skill of the old craftsman was truly remarkable when we consider the crude tools used. They had to extract the precious metal from the crude ore, refine it and then work it into the finished article. Whereas today we can go to a shop and buy this already prepared in the form of sheet metal and wire.

## Simple and Pleasing

Many of you may think that the craft of the jeweller is beyond your skill, but this is far from the case. It makes a most enjoyable and, needless to say, profitable hobby for the average handyman. By starting with the making of simple articles it is possible to work through the various processes, until you become quite proficient and are able to set diamonds and precious stones in platinum, gold and silver.

Very few tools are needed to start with and if you like the work you can always add to them gradually. A very good starting point is with hand-made gold and silver wire jewellery. The work is quite easy and does not require any hard or silver soldering at this point. For tools, you will need a small pair of cutting nippers, a small pair of flat-nose pliers and a pair of small round-nose pliers. A convenient size for all of these is about 4ins.

## The Wire Required

Now for the material, which you can buy from a jeweller or a good class craft shop. You need hard drawn silver or rolled gold wire, or both if you like, either in round or square section. The best size is 22 S.W.G. One ounce of this size will provide you with enough wire to do quite a lot of work.

In order not to waste any of this wire it is a good idea to do a little practise work with hard drawn brass or copper wire. It is possible to make some attractive goods with either, but you

will find that they soon tarnish.

Start by making a plain necklet in round silver wire. First cut some of the wire into 1in. lengths—about 25 are wanted. With the round-nose pliers bend the end of the wire first, as shown at (A). Then with a backward bend, finish off as at (B). Do both ends of each link, but make the loops in opposite ways.

## Link Joints

Now we are ready for joining up. This is done by opening up one end of each link, slipping in the unopened end of another and joining up again. When opening a link do not pull it apart as at (D), but with a pair of flat-nose pliers lift it up as shown at (C). This method does not spoil the shape of the loop.

The making of the fasteners is shown in (E), (F) and (G). For the loop end bend up a length of wire as at (E), then continue bending until the two loop ends overlap like (F). Make the clip end from a longer piece of wire to the pattern (G) and join the two fasteners on to either end of the necklet. The length of an average necklet is 16ins., and 25 links should give you this length.

There are many ways of adding variety to this type of necklet. For instance, gold and silver could be used alternately, or some of the links could be made shorter and inserted in various places.

## Bead Patterns

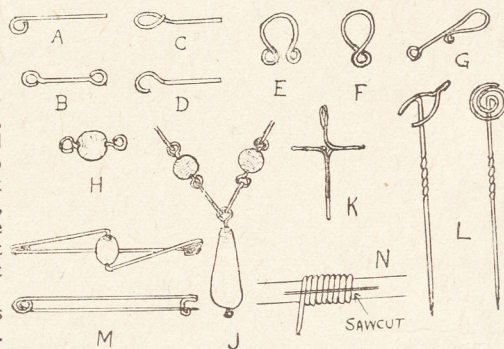
Beads in various sizes and colours can be used to produce some very attractive designs. They are threaded on to the wire and the ends looped, as shown at (H). You can make a necklet entirely of these beads; one or two plain links can be put between the beads; or you may put just a few in the centre.

Pendants of various designs add charm and dignity when hung from the centre of a necklet. A bead drop pendant, shown at (J), or a plain wire cross, as

(K), are very easy to make and are quite attractive.

## Easy Pins

Tie pins are yet another type of wire jewellery that are easy to make. A thicker gauge of wire is really needed for this job and 20 S.W.G. is about the right



substance. If square section wire is used the stem can be given the twist, shown in Fig. L, which keeps the pin from slipping out so easily. Be careful not to overdo this twisting, especially if hard drawn wire is used, otherwise the wire will crack and snap off.

There is a wide range of patterns possible for the brooch designer, who will be able to turn out some very attractive wire work. A few examples are shown in Fig. M. All the letters of the alphabet are capable of being designed and used for brooch and tie pin ornamentation. It would be as well to draw carefully the letter you need, and work out the bends before attempting the actual work.

## Wire Rings

Small wire rings, or 'jump rings' as they are called, form an important part of the jeweller's stock-in-trade, and it is as well at this point to know how to make them. Take a knitting needle and wind on a length of wire, keeping the coils close together. Slip it off the needle and put it on a piece of dowel rod.

Then, with a fine metal-cutting fretsaw, cut through lengthways as shown at (N). You can make various sizes by this method, but the larger ones should be of thicker gauge wire. Whole chains can be made by joining up the rings, or they can be used between the links of a necklet to give variety.

In the joining up, two pairs of small flat-nose pliers are needed to open and close up the rings to avoid straining the rings out of shape.

Silver soldering or brazing the rings makes the job much stronger, besides being quite professional looking. The mysteries of this art will be explained in another article.

(To be continued)

## Polish Remover

*IS there any way of removing the polish from a table without having to scrape it off? (D.S.—Drighlington).*

**T**HE easiest and best way to remove the existing polish, is to use a proprietary paint and varnish remover, which you can buy at most oilshops or paint stores. It is far preferable to making one up oneself, as the ingredients are messy and unpleasant to use.

You do not state what colour stain and polish has been used for the table, but if mahogany or walnut, you may have

trouble in removing the stain for restaining light oak. Everything depends on how deep the stain has penetrated.

After using the varnish remover, let dry, then lightly glasspaper. If too dark, apply a solution of one ounce of oxalic acid to 1½ pints of warm water as a bleaching fluid. Several applications may be necessary. When satisfactory, swill off with water and then wash over with vinegar. When dry, the light oak stain may be brushed over and then polished. On no account omit the vinegar, or the bleaching process may continue and spoil the work.



# The amateur photographer should certainly make this PRINTING BOX

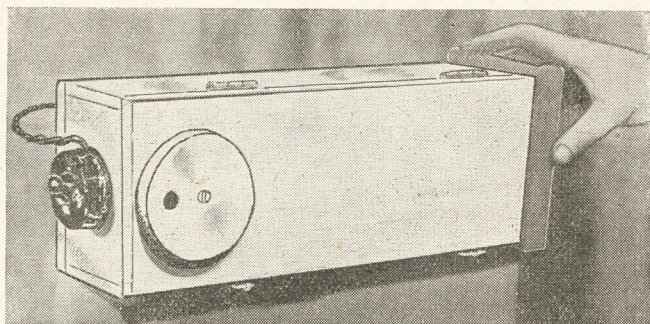


Fig. 1—Picture of the finished box in use

**T**HE printing-box herein described, is very useful and convenient for those amateur photographers who prefer to do their own film and plate printing. It should not be beyond the ability of almost any reader to construct if he follows the details carefully.

Amateur photographers are, of course, aware of the somewhat difficult conditions that exist when printing on gas-light paper. The handling of the paper is generally done in a dark-room illuminated by a yellow safelight. The exposure of the paper is either done in the darkroom with the aid of an opal bulb, or is carried out in an adjoining room, which entails much journeying back and forth, to the almost certain annoyance of any occupants therein.

## The Darkroom

The former method of exposure in the darkroom is to be deprecated, as any sensitised material left unwrapped or, perhaps, carelessly repacked will almost certainly be fogged and spoiled. In fact,

a golden rule to observe is, never illuminate your darkroom with a light other than that provided with your safelight.

With the aid of the printing-box, however, printing can be expeditiously and safely done in the darkroom, and as the printing distance is pre-set, much greater accuracy can be given to the exposures, resulting in far better and uniform prints and fewer wastages.

## Suitable Dimensions

The printing-box is not very difficult to make, and can be constructed for quite a modest sum by the handyman. The measurements given are for the popular 2½ ins. by 3½ ins. size printing frame, but these can, of course, be quite easily modified to suit the reader's individual requirements.

Before commencing the actual construction, the reader is advised to study Fig. 2 to observe the salient features. As can be seen, the set-up is quite simple. It consists of an opal or pearl bulb (A) of 60 watts with an opalising or diffuser screen (B) set at a predetermined position beneath. The combination of pearl bulb and opalising screen is necessary to ensure a perfectly even spread of light over the entire print. Should a plain bulb be used a patchy print would result, even if the opalising screen is in position, as the light would naturally be concentrated around the filament area.

## Ventilators

Two air ventilators (C) are fitted on the sides of the box to allow the escape of heated air. A switch is fitted to the top of the box (D) and one side is hinged (E) to allow for the replacement of bulbs, etc.

The printing-box is constructed from four lengths of smooth wood, two being 14 ins. length by 3½ ins. width by ½ in. thickness, and two of 14 ins. length by 3 ins. width by ½ in. thickness. The two smaller pieces are butt-jointed to the edges of the larger piece by gluing and screwing, and a piece of wood, 4½ ins. by 2½ ins. by ½ in. is glued and screwed on to one end.

The remaining length of wood is then hinged to the assembly by two small hinges rebated into position, and secured in the closed position by two hooks and hasps. The dimensions of the completed box should be 14 ins. length by 3½ ins. by 2½ ins., internal measurements. It will be noted that these measurements give a slight clearance between the opalising screen and the sides of the box. This is necessary for efficient ventilation.

## Light Trap

A 1 in. diameter hole is drilled in each side of the box, 3 ins. from the top, for ventilation purposes. A light-trap is constructed from a suitably-sized wax or polish tin. This is drilled with a 1 in. diameter hole near the edge and screwed into position over the ventilation hole (see Fig. 3). The holes in the sides should be diametrically opposed to those in the tins, and it is advisable to paint the interior of the lids with a dead

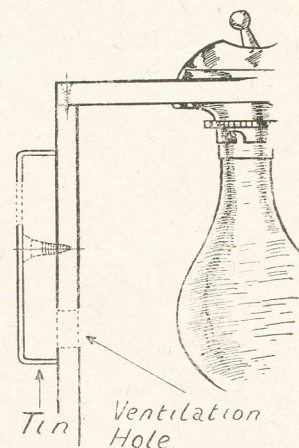


Fig. 3—Light trap and ventilator

black paint to prevent any undue light reflection occurring.

## The Screen

The diffusing screen is made from two pieces of clear glass, 3½ ins. by 2½ ins. Glass negatives that have been cleared of their emulsion are very suitable. A piece of tracing paper or double thickness of tissue paper is interposed between, and the two pieces of glass sealed together with adhesive plastic tape around the edges. Of course, if one can obtain ground glass, so much the better.

The diffuser carrier is constructed from two pieces of wood, 2½ ins. by ½ in. by ½ in. These are grooved to a depth of ¼ in. to take the glass screen, and screwed into position in the box, 4 ins. from the open end as shown in Fig. 2. The interior and exterior of the box is now well cleaned up with sandpaper and

(Continued foot of page 329)

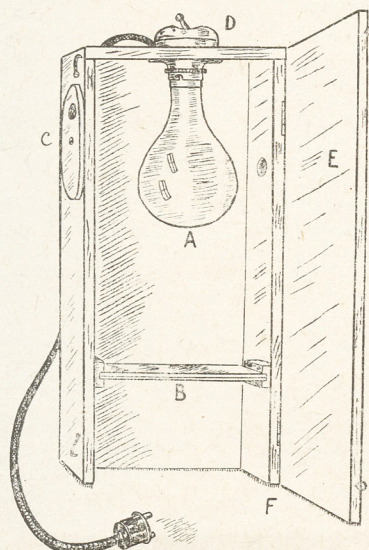


Fig. 2—Front elevation showing the constructional details



# Joints can be made or strengthened by using these METAL FITTINGS

THE handyman who works about the home is continually finding odd jobs to do which not only provide interest, but occasionally some degree of difficulty which needs solving before the actual work is commenced. For this reason, he should be conversant with all those little gadgets and normal pieces of ironmongery which can be used on occasions to save much time and trouble.

These various small articles, undoubtedly, serve to strengthen and to help in the piece of work being undertaken. At the same time they should not serve as an excuse for shoddy work or bad carpentry. They are usually linked with various types of ordinary woodwork about the home, and although you

have an angle plate going to stiffen up a corner, see that the actual woodwork is glued in the ordinary way. Rails which may be held together with joints, or indeed, any other woodwork, should be built according to the ordinary carpentry plan, and then these little additions or substitutes be added.

The one shown (Fig. 1A) double-ended screw. It is normally obtainable in various sizes, and its reason should be fairly obvious. You cannot, of course, use it in every case because it may be impossible to turn the second portion of the work on to what will then be the projecting screw. You see a suggestion for its use in the diagram here at Fig. 2, which will immediately suggest possible other occasions on which it can be brought into play; in rigging up fitments or doing repair work.

As in all other types of screws, you

finally meets the other, and so provide a very strong joint.

A similar type of screw fixing is shown in Fig. 1B, but as you see, the screw portion is at one end only. The opposite end has a flat plate portion usually of fairly substantial metal which will not bend easily. This plate is used where one portion is screwed into the work, and the other portion serves as a support or retainer on the surface of the wood. You can see how it would be used under a shelf or rail, as shown in Fig. 3.

## Correct Boring

Its position must be marked carefully, and care taken that when the projecting flat piece is in position it is in the right place for adding the adjoining rail or shelf, or whatever the other portion is. Here again, too, a suitable hole should be bored with a bit slightly smaller than the screw portion. In this case, too, the fitting is turned home with a pair of pliers on the flat portion of the plate itself.

At Fig. 4 is shown three types of brass plate which frequently serve a very helpful purpose. In one case, as you see, the strip is bent at a flat rightangle, and in the other case the strip is flat in itself, taking a different type of corner. The third instance is of a plain metal strip. Each of these has four holes which are usually countersunk.

## Plate and Hole

Here again, the angle plates and repair plates, as they are called, are obtainable in varying sizes, and it is, therefore, not advisable to buy them until you know which is required for the particular job in hand. The holes are countersunk, and the suitable screws should be purchased at the same time, to ensure their heads will bed nicely into the plate, and that the screw portion will not be too long for the woodwork. Even the fixing of these is not of the easiest, because you may shift the plate after fitting in one screw, and then the whole thing will be spoiled.

Illustrations are given at Fig. 5 of the method in which they can be used. The angle plate (A) should be stood in its corner, and a pencil mark made where the screw holes will need to be bored.



A



B

Fig. 1—Two forms of screw-in plates

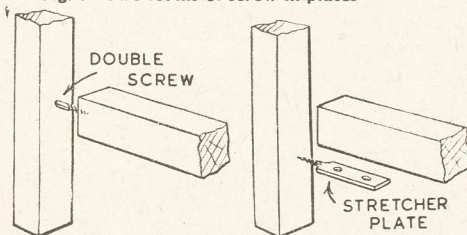


Fig. 2—Holding a rail Fig. 3—The support fitting

are not likely to be called upon to use all those illustrated, on any one job, it is worth bearing them in mind, then when you have something on hand, you will be able to visualise how its construction can be aided by these little pieces of metalwork.

Normally we recommend having a stock of what you want to save trouble if you happen to want them in a hurry. So often it is a case of a job being hung up because you have not the actual tool or implement on hand, and the shops are shut for the day so you cannot run out for one immediately.

## Size for the Job

In the case of this ironmongery now being dealt with, however, it is difficult to have all you may require as a stock, in your handyman's outfit. You see, there are several sizes in each one, and if you are going to obtain a range of all of them, the room and the cost involved are likely to be unnecessarily excessive. The better method, of course, is to plan your work in advance, and make sure you obtain all the necessary parts required before you actually commence upon the job.

We are not advising these parts here to be used entirely on their own, but simply as an addition to the ordinary work of joining. For instance, if you

should certainly bore a hole before driving it in. The hole to accommodate the threaded portion should be slightly loose in diameter, then the larger diameter hole will have to be bored to take the smooth shank portion. The screw is turned in with pliers, carrying it half way into one side.

The other adjoining piece of rail or shelf or similar fitment is then turned on. In boring a hole, by the way, be sure you get them perfectly straight to each other. Turn the wood on to the screw carefully, holding it at the right angle and gradually pressing home until it beds itself against the other portion required. You should, of course, put a touch of glue on the end of the rail before it

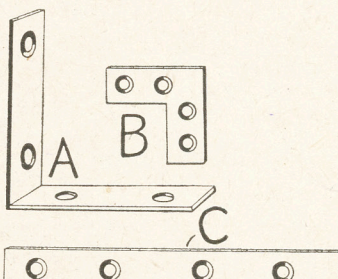


Fig. 4—A group of useful metal fittings

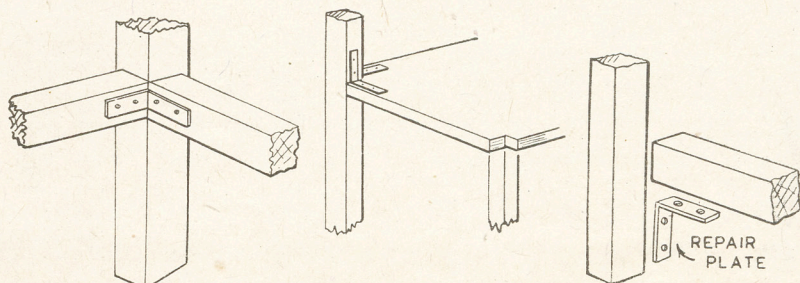


Fig. 5—Three examples of the use of metal angle plates



See the angle plate goes right into the corner first, and that it does not move until you have made a pencil mark of the screw positions. You will see quite easily that if you fix one side of the plate at a slight angle, then the other flat portion would not bed down on to the wood to provide a good sound joint.

#### A Corner Plate

The second repair plate shown at (B) is as you can see, suitable for holding the angle joint of a frame. The mitre comes across beneath the actual corner, and the two screw holes provide sufficient holding on each. Here again, as in the other cases, it is advisable to add a spot of glue to the end of the wood, and to let this be tacky before joining together and finishing with the angle plate. If this plate happens to be of thick metal, you may think it worth while sinking it into the woodwork.

This would be particularly useful in the case of the picture frame where you are going to paste brown paper over the whole of the back to make it dust-proof. The backing would thus lie flat along the wood, and not have to be burst or turned because of the raised portion of the angle plate.

#### Metal Stiffener

The part (C) in Fig. 4 is, as can be seen, merely a plain strip in which four countersunk holes are added. It is useful in joining two pieces of wood together, to stiffen additionally by glue. If you want to make a wide plank by

gluing two strips of wood together with a shelf, then the addition of such a strip as this on the underside, will prevent undue strain on the glue, and help to keep the shelf much more rigid.

In thick wood it could, of course, be recessed into the board by chiselling away a suitable sinking. The plate and the countersunk screws would then be flush with the surface of the wood.

At Fig. 6 we have another type of

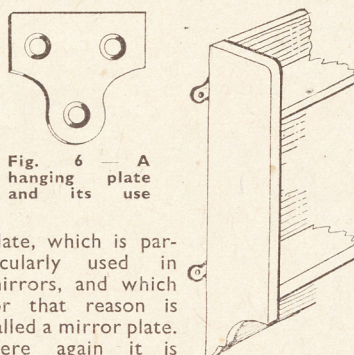


Fig. 6 — A hanging plate and its use

plate, which is particularly used in mirrors, and which for that reason is called a mirror plate. Here again it is obtainable in various sizes, but always it has two holes at the bottom, and one centrally in the circular top portion. Here again, the holes are countersunk so that the screws will go in flush. When they are being used on a mirror frame or picture frame, be careful to measure the thickness of the wood so the screw does not run right through.

These mirror plates are also useful,

and frequently recommended for holding bookshelves or bathroom cabinets or similar articles. Their use on the end of a bookshelf is shown at Fig. 6. For a mirror, they can be fitted in the same way, or of course, you can fix them to the back of the frame top and bottom. The portion of the plate on the woodwork itself should be fixed first, again making sure that the projection beyond is at right angles.

Now hold the fitting in place on the wall or wherever you propose fixing it, and mark the position of the hole with pencil. Drill suitably for the fixing screw before driving home. If there is any tendency of the wall to crumble, you should certainly add a wall plug of some kind before the screw is driven home. This is particularly essential if the fitting which you are fixing is heavy, or in such constant usage that it might be pulled away from the wall itself.

#### Strength in Fixing

These metal holding plates are usually quite strong. In larger sizes they are cut from solid strip, but in the case of the small ones they are of pressed tinplate or some similar thin material. Remember this when you get them, in conjunction with the requirement of the article on which they are to be affixed. A heavy article, of course, must not be fitted with a thin tinplate fixing. On the other hand, imagine how the finished fitting will look, and do not get an unsightly mirror plate so large that it projects in an ugly and too obvious fashion.

## From the Editor's Notebook—

THERE seems to be an international trade in matchbox covers. I learn that many collectors have postal contacts all over the world, and find a peculiar fascination in getting new and unusual kinds. Perhaps the King of Collectors is Jack Butter of Baldock who claims 63,000 labels! Then 17-year-old Tony Sharman of 174 London Road, Bedford, can boast of having two or three thousand. The idea, of course, like stamp collecting, is to get as many different ones as possible. It is the actual coloured label that counts, rather than the complete box, and guard books provide the scrap albums in which they can be mounted. The Match Label and Booklet Society issues a news-sheet, holds exhibitions and organises rallies. In London labels are auctioned, the same as rare stamps, and one specimen has been known to fetch as much as £500. Do not ask me why!

life-like in their realism, and some merely ornaments (?). And every one has a name, but does not know it! Well there you are—a suggestion for another collecting hobby.

THE Walking Dog Toy here shown is an amusing novelty made from this week's gift design. It is of solid wood, with jointed legs and body so that when pulled along it can be turned in any direction, with its little feet paddling along in delightful fashion. Those who want to make it should obtain the complete kit of materials (No. 2834)—wood, wheel, hinge, etc.—from a Hobbies Branch for 5/6 or post free for 6/3 from Hobbies Ltd., Dereham, Norfolk.

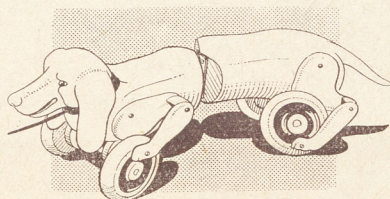
THERE is a surprising interest in making matchstick models, and I am frequently asked for the name of a book

on the subject. Unfortunately there is not one published, that I know of, but it provides an opportunity for some budding author. Churches seem to be the most popular subjects, and the size depends largely on the number of matches available and the time allowed. Obviously, in these days of shortage, it is not the sort of hobby you can begin at once. The preparation and collection of thousands of matchsticks will take a little time!

I WAS interested to receive from Mr. L. Phillips, of Penywern, Neath, one of the letters which Hobbies sent to their customers as long ago as August, 1905, in connection with the 1906 Handbook. It mentioned wood, which was then obtainable in all kinds, and also presented the design of 'The Nelson Clock' to commemorate the hundredth anniversary of the Battle of Trafalgar! That design was very popular for a long while, and some readers may still remember it, and even have one in their possession. I wonder how many?

A READER from Co. Waterford, Eire, tells me he is still using a fretsaw frame he purchased from Hobbies 36 years ago, still the same as the first day he had it. But not with the same blade in it, I hope! **The Editor.**

I KNOW a house which contains over 1,500 dogs—and not a sound from one of them! You see they are all china ones, standing and lying about on tables, chests, mantelpieces and sideboards. The owner of this unusual collection is Mrs. L. Bofeys of Charlton Kings, Cheltenham, who has been getting them together over a quarter of a century. There is every kind imaginable, some





# For ill-health or comfortable reading make this SIMPLE BED REST

IN times of illness, a bed rest is a great blessing to the patient; it allows of a comfortable position both for eating and reading. For a permanent invalid its use needs no stressing. Fortunately, it is an article particularly easy to construct, and requires little timber to make up.

In fact, as will be seen in the drawings, the woodwork part consists only of a frame, made up of 1in. by 2in. wood, hardwood if available, or just a good quality deal.

Some suggested dimensions are given in Fig. 1, but these can be easily amended to suit any particular size of bed frame, if desired. The frame is jointed at the corners, as at (A) in Fig. 2, using a mortised and tenon joint.

Note the tenons are shouldered at the top or bottoms—the usual practice for such forms of frame. To avoid splitting the wood, when chiselling-out the mortises, it is as well to cut the sides a little longer than necessary, as in detail (B), then to saw off the surplus after the joint has been glued.

## Webbing Back

Glue the frame up, knock the joints up tight, and leave for the glue to get hard. Then, as advised, saw off the surplus ends and plane the edges level at top and bottom. Give the woodwork a good glasspapering all over, leaving no rough edges anywhere, then stretch strong webbing over the frame, as at Fig. 1.

For this job a webbing strainer will be necessary, to bring the webbing up taut, before tacking it to the wood. A simple home-made form of strainer is shown in Fig. 3 (C), and is well worth making, as it is an invaluable tool for upholstery jobs any time. It is a length of hardwood,  $\frac{1}{2}$ in. to  $\frac{3}{4}$ in. thick,  $3\frac{1}{2}$ ins. wide and about 9ins. long.

The forward end is pared to an edge, and the rear end rounded off. Near the

front a slot,  $2\frac{1}{4}$ ins. long and  $\frac{1}{2}$ in. wide is cut through. It is made wedge-shape, the sides splaying out to  $\frac{1}{2}$ in. wide underneath the strainer. A wedge, to fit this slot is shaped up, and connected to the strainer with a cord, as seen in the diagram.

In use, the webbing is doubled and the loop pushed through the slot, the wedge is inserted, with the loop round it, so that the webbing, under strain, pulls the wedge up and prevents the webbing slipping.

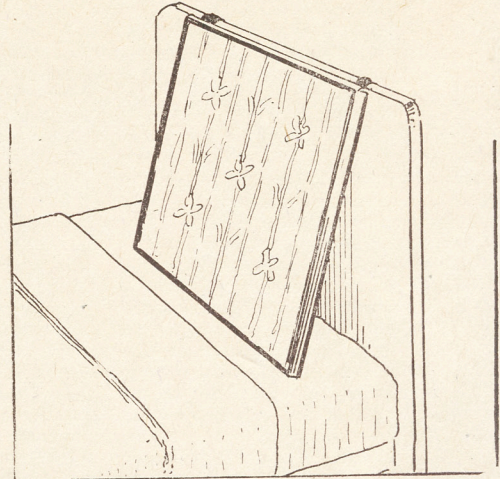
Tack the webbing to one side of the frame, then place the strainer at the other side, as at (D), and press downwards to tighten up the webbing as much as possible. Keep it so while tacking it down to the wood. When tacking the cross webs, weave them under and over, as in the diagram Fig. 1.

Tack all securely, firstly with three tacks to each, then secondly, with two additional tacks, this time through the doubled-over ends as well.

The top edge of the frame should be rounded off to a neat curve. The edges and back of the frame can now be stained and varnished oak or walnut colour. The stain can be carried over the front to about  $\frac{1}{2}$ in., the remainder will be hidden by an outer covering of some material and so needs no colouring.

## Support

The material can be any strong stuff which may be available. A small oddment of tapestry would look nice and might be picked up cheaply from a shop. The edges should be folded and the stuff tacked through the double thickness.



Draw it tight as tacking proceeds, to make a neat and creaseless job.

To support the bed rest, a pair of metal fitments will be needed. These can be bent up from  $\frac{1}{2}$ in. by  $\frac{3}{4}$ in. metal bar to the shape seen at (E) in Fig. 4. Allowing a little extra for the bend at the top, a total length of 11ins. for each will be about enough. The curved top parts should fit over the head of the bed, as seen in the general view of the completed article.

## Finishing Touches

They are drilled for fixing screws, and if slots, instead of holes, are cut, some adjustment can be made afterwards for setting the bed rest at the most convenient angle to suit the patient. Fix them to the back of the bed rest, as at (F). Unless these metal fitments are made from non-rusting metal, it will be as well to enamel them before screwing them in place.

If the head of the bed is of polished wood, instead of metal, a strip of baize or velvet, or some such material, can be folded over the carved ends of the fitments to prevent them scratching or otherwise damaging the woodwork. Alternatively, a short length of rubber tubing of the right size could be stretched over the metal ends instead, and would serve even better.

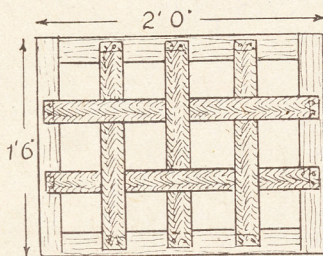


Fig. 1—The webbing on its frame

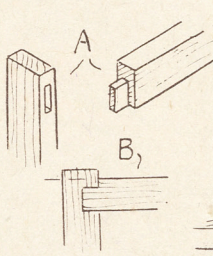


Fig. 2—Corner joints

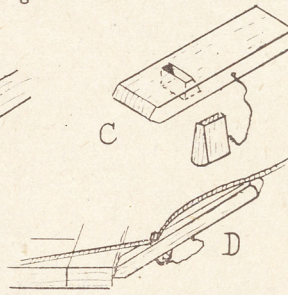


Fig. 3—The webbing stretcher

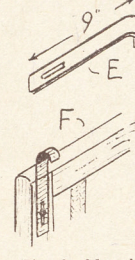


Fig. 4—Metal hangers

## Printing Box—(Continued from page 326)

the interior painted with a flat white paint. The exterior can be left plain or stained as desired.

The edges of the open end of the box are covered with red plush by lightly tacking and gluing into place, Fig. 2 (F). This forms an efficient light seal during the time that the printing-frame is held

in position during exposure. It may also be necessary to apply the red plush around the edges of the hinged door, but if the box has been carefully made, this precaution should not be required.

A flange fitting bulb-holder is screwed into position, and is wired up to the switch which is afterwards screwed into

position on to the top of the box. An adequate length of flex should be allowed for, which is connected up to a 5 amp plug. A 60 watt pearl bulb is inserted in the holder, the diffuser glass installed in its carrier, and with the closing of the hinged side, the printing-box is ready for use.



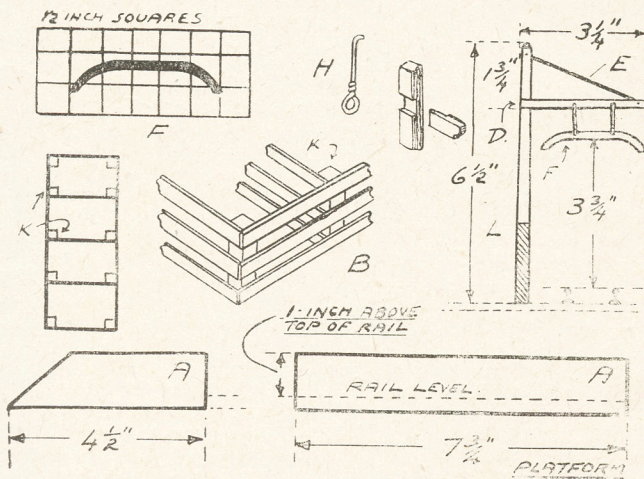
# Add to the realism of your model railway with A CATTLE SIDING

**M**ODEL railways are made or marred very greatly by their line-side effects, and here is a miniature cattle-loading stage and 'loading gauge' for your goods yard which will make it look just like the real thing. The dimensions given are for gauge O, but it would not be hard to compute the sizes of parts required for gauge OO. Or, going on the other side, for gauge 1.

First obtain a thin rectangle of wood  $7\frac{3}{4}$  in. by  $7\frac{1}{4}$  in. as a base upon which to work. The platform (A) is  $7\frac{3}{4}$  in. by  $4\frac{1}{2}$  in. and its height depends upon whether you are using scale-model track or tin-plate. In either case the top of the platform must be 1 in. above the top of the rails. Tinplate track, it will be found, stands higher than scale. The block obtained, bevel off the one side as shown to suggest a ramp for the cattle to come up and then attach to the base with suitable screws up from below.

## Railing

Next put on the railing (B). This also is 1 in. high and is made up of ten upright posts (K) to which are carefully glued strips of thin basket-wood. Those plain



spills that are bought in bundles do excellently for the purpose.

If nicely built, there is really no need to sink the uprights into the platform as a touch of glue on the bottom of each makes a very firm job. If, however, making the model for someone who may be a little rough-handed the ends of the posts can be extended and let into small holes taken out of the platform top. Glue plus tapping into position will make a very sturdy finish.

## The Head Gauge

Next make the loading gauge. In full-size railways this gauge is to see that trucks are not loaded too high. They are generally set at the ends of loading stages, but often at the outlet of a set of

sidings where the main line is reached. We must consider ours to be in this last position, for cattle trucks only do not require the checking of a loading gauge. But there is no reason why trucks from lower down the siding might not have to pass our cattle stage and need a load check.

The main post is  $6\frac{1}{2}$  in. above rail level, so the total length is this plus the height of the rail. It is about  $\frac{1}{2}$  in. square at the bottom but narrows off towards the top. The cross-bar (D) is  $3\frac{1}{4}$  in. long and about  $\frac{1}{2}$  in. in section. Do not make this bar too thick or it looks clumsy and spoils the model. It is fastened to the upright by the simple inletting shown, and its end is supported by the wire (E) which goes at an angle to near the top of the post.

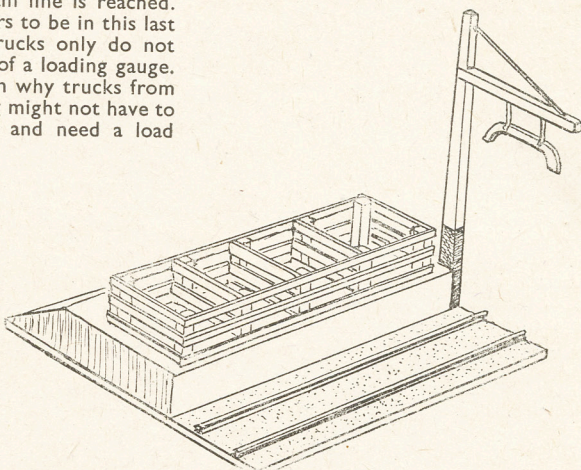
Now cut the metal swinging part (F). This is  $2\frac{1}{2}$  in. wide and its exact shape can be taken from the squared drawing.

This section is best cut out of a piece of zinc or tin. It will probably curl in the cutting, but can be straightened out later by lighthammering.

Finally, this metal outline must be hung from the crossbar by two lengths of wire as (H). This must be very fine and inserted through holes

carefully bored in the tin and wood above. The best way to bore holes in anything very small like the tin shape is to tap with the point of a tack and then file away the slight bulge that appears on the other side. The holes through the wood above can be made by pressing with a strong needle.

Some attention must be given, of course, to seeing that the gauge hangs quite level and  $3\frac{3}{4}$  in. from the tops of the rails. The whole loading gauge is fastened to the end of the platform by one or two sprigs carefully inserted. Lastly put down the rails. With the laying of these you will be quite familiar from doing this on other parts of your track, but the inside rail should be 1 in. from the front of the platform. Also, if



your system uses tin-plate it may be found necessary to put small pieces of wood under the ends of the sleepers, as with tin-plate track, sleepers are usually made less deep at one end than the other. This is to allow fitting in with curved rails which are always 'banked'.

## Permanent Way

However, it is quite an easy matter to level a length of straight tin-plate with slips of wood, the rail itself being held in position by screws through to the baseboard, through holes punched in the sleepers. In all cases it is better to have a permanent length of rail in front of our cattle stage, other rails of the layout being joined to this.

In front of loading stages of any kind the rails are usually littered or built up with cinders to well above the sleepers—to help walking about the yard safely. This characteristic can be well copied in our model by laying glued sand around the rails after they have been firmly fixed in position. This realistic touch adds to the appearance quite a lot.

## Painting

Lastly, we come to the painting of the stage and gauge. The post and crossbar is white from (L) upwards; below is black. The wire work and (F) are brown. The railings which represent the pens are white, as these in actual practice are invariably kept whitewashed.

The platform itself is brown with a white band along the front, while the slope at the back is painted with glue and then sprinkled with sand or powdered stone to give the idea of a concrete or similar approach. The colouring of this model is rather important and it is quite worth while spending some little time on it to obtain the correct effects.

The work should be done with a good class of paint and a small brush. In the case of any woodwork, give a priming coat first before the second coat is added.



# Books to Read!

A review of interesting books for craftsmen which have been recently published. Obtainable through newsagents or book-sellers or direct from the publishers mentioned.

## The Young Cameraman

by Gordon Catling

AS the days get longer so our interest in photography seems to increase. Unfortunately many amateurs leave their enthusiasm as a summer pastime and, as our regular author in our monthly article points out, miss so much in the other months. The camera provides a hobby for all the year round, and this book tells you how. It is different from most, because it explains everything in a pleasing and straightforward way, illustrating the facts either with actual pictures or by means of simple diagrams. The author has a natural talent for writing as well as photography and success with the camera must attend all who read it. The older reader should not be 'put off' by the title, because there is nothing childish or juvenile in the contents. Any grown-up, and even experienced photographers would, undoubtedly, increase their knowledge and enthusiasm by a perusal of the pages.

Published by Nicholas Kaye Ltd., 1 Trebeck Street, London, W.1—Price 8/6

## Models in Wood

by C. Baker

HAVE you ever given a thought to the fact that for all the scientific advance of most things, and the constant progress of alteration in modern life, wood, in itself remains the same as it did thousands of years ago? It cannot be copied or altered or imitated with any degree of success. No substitute or alternative can be found to undertake its great range of usefulness and beauty. Such a reasoning surely leads us to give more thought to the material, and this book helps in the appreciation of the subject in its relation to model making. It assumes an elementary use of the usual handyman tools, but gives endless hints on methods in use, production and completion which ensure a near-perfect result on any work. Chapters deal with cutting, fixing and building, provide general outlines for various models in general, and particularly for model railways, ships, aircraft, motor coaches and miniature furniture. Helpful diagrams add to the undoubted usefulness of an excellent treatise.

Published by Percival Marshall & Co. Ltd., 23 Great Queen Street, London, W.C.2—Price 7/6

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Published by Brown Son & Ferguson Ltd., 52-58 Darnley Street, Glasgow, S.1—Price 7/6 each vol.

## The Woodworker Annual

THOSE of our readers who undertake the more serious work of carpentry are recommended to obtain this fine volume. It appeals to the home handyman, the expert carpenter, and the enthusiastic craftsman with its 200 large pages of practical advice and instruction. Those wanting to make their own furniture will find a wide range of modern pieces, whilst the range of general subjects is both wide and interesting—radio cabinets, toys, upholstery, plastic work, polishing, painting, finishes, etc. The instructions are helped by detailed drawings, and a comprehensive index provides immediate reference to a subject and such a wide list of ideas that one is at a loss to decide which piece of enjoyment to set about next. A thoroughly helpful and practical volume for any reader to enjoy.

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## Children's Games

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HERE is quite an original method of arranging games—by the month and season of the year for which they are most applicable. After all it is only common sense, because games, like many other events, have their appropriate occasion. And none knows better about it than the author—a well-known broadcaster on the subject. The originality mentioned earlier goes even further, for the illustrations are delightful drawings and half tones, mainly from paintings and prints of the 18th and 19th century. There is interest, for

instance in 'The High Borne James, Duke of York playing tennis'. 'The Cheat at Marbles' in 1850 and so on. Altogether a quaint, interesting and helpful book for any who organize such events for children, whether at home, school, outdoor events or even exhibitions. The illustrations alone are a source of pleasure and inspiration. Published by B. T. Batsford Ltd., 15 North Audley Street, London, W.1—Price 18/-

## Teach Yourself Stamp Collecting

by Fred J. Melville

IN earlier numbers we have mentioned other books in this popular yellow-and-blue jacketed 'Teach-yourself' series, and the name of the author (who, unfortunately, died in 1940) of this one is sufficient guarantee of it being up to the usual high standard. Unless one has studied stamp collecting seriously it is impossible to realize the wide interest and fascinating knowledge to be obtained from the hobby. It teaches one to use eyes, brains and hands, covers history, geography, botany, music, natural history and many other sciences and the chapters of this book cover the subject thoroughly. It leads the beginner from his first knowledge through the various steps of knowledge—what to look for, what to retain, what to discard, how to recognize, etc., so that one becomes fascinated by the almost endless search and retention among the vast range of specimens which any collector is now able to gather together.

Published by The English Universities Press Ltd., Warwick Square, E.C.4—Price 4/6

## Leathercraft

by Eileen C. Greenwood, A.R.C.A.

THE art of turning leather into practical and decorative articles of use and beauty has been enjoyed for centuries, going back to the Egyptian dynasties. It can be more enjoyed now because modern processes and manufacture enable better material and finer tools for our use. The delights of the hobby are amply illustrated in the two volumes under the above title. Each volume is separate in itself—the first dealing with tools, materials, methods, processes and accessories, whilst the second volume goes a stage further in providing details of advanced work for ladies, for gentlemen, for general use, for clothing and dress accessories. Each volume has over 200 pages of practical instructions, with helpful diagrams.

Published by E. & F. N. Spon Ltd., 15 Bedford Street, Strand, London, W.C.2—Price 9/6 per vol.

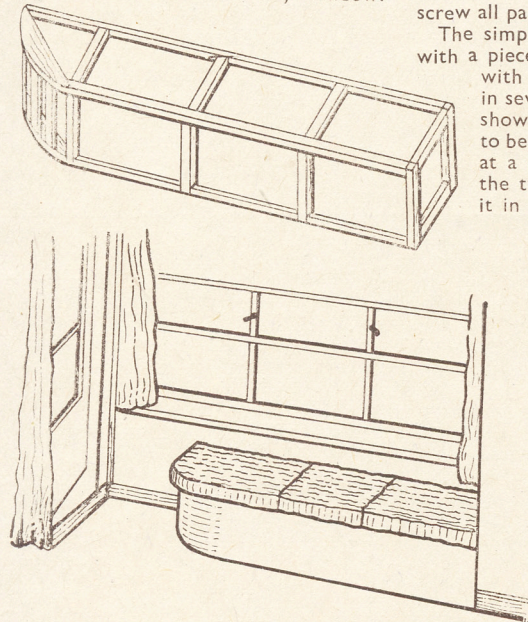


# Some straightforward suggestions for the carpenter for HOME IMPROVEMENTS

**A**NY time spent for home improvement is enjoyable. To be able to create comfort in the home is always something well worth the time. The question of what you can do must always depend on whether the property belongs to you or if it is rented. However, this precaution may not deter you if you are careful enough to make all fittings self-contained and not damage walls too much. Most of these suggested are simple and by careful planning most of the material could be used again if moved.

## A Window Seat

We often have the desire, especially when the view is charming, to fix up a window seat in the wide bay window.



The window seat in place and (above) the framework in construction

It is such an asset and if the window is in a good position one can rest or work through many hours of the day and get the full benefit of the light. The one designed is specially built for the bay window with the door at the side as often found in houses to-day. The fact that the door is there is likely to put one off building a seat.

First of all take measurements and be sure that sufficient room is allowed for normal persons to get in and out of the door. If the bay is fairly deep you need

not take the depth right into the full width. It will, in fact look better with the wall jutting out beyond the seat. You must adjust the height and remember that if you are having cushions made they will be about 3ins. to 4ins. deep.

## A Low Seat

Therefore, the best plan is to measure an ordinary chair and keep the height of the window seat about 3ins. lower. Note that the framework is practically one self-contained unit made from 1½ins. square quartering prepared. This should be strong enough and the side facing away should be fixed to the wall with plugs. If this is not desired, then put in legs to correspond with those on the outside. It would be an advantage to screw all parts together.

The simple way to round the end is with a piece of 1in. board cut to shape with the pad saw or fretsaw. Fit in several 2in. by 1in. supports, as shown, to assist the panel board to bend and save it sagging inwards at a later date. Do not rely on the two pieces of board to keep it in shape, the uprights are very

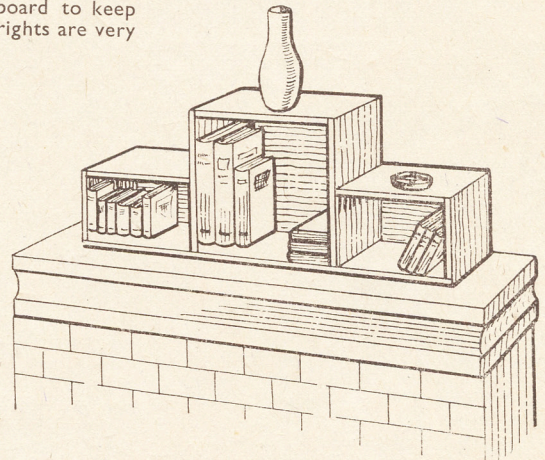
they drop into the inside of the struts they will make a firm base for the cushions. Block in the rounded end to add strength and prevent goods getting in this part and difficult to extract.

An upholsterer will make cushions to match or you can now buy rubber cushion material which are often advertised in various journals. A neat beading on the floor and forced round the curve will finish the job off. To get beading round the bend take out little saw-cuts on the side to face the seat.

## Mantel Bookshelves

We may one day find ourselves with a small bedroom or boxroom all to ourselves as a 'den' or room of our own. It may only be on condition that the family can have it back occasionally when company is coming to stop. Under these conditions we are expected to retain the old traditional ornaments on the mantelshelf. Well, why worry?

Have those practical books of yours on the shelf just the same. Note the neat bookshelves made to fit the top of the



A pleasing book holder

fire-place. Your books will be stored conveniently and neatly and you can see them easily. Stain the shelves, which are well closed in and safe from dust and dirt.

Try not to have the fitment too high, just measure to the right height of the average book. If the books do not warrant it, do not bring it to the edge of the shelf. Try, as much as possible not to make it too bulky. By this means, the ornaments can be replaced and the room will look much the same as before the change over.

necessary. For covering you can use wallboard or hardboard; the latter best for appearance. If in difficulties at the bend then substitute with thinner plywood panel.

## A Storage Space

Apart from its usefulness as a seat it will make a fine storage space. For convenience make panels to fit the three squares between the supports. If you make these with panel board and fix with 1in. square wood all round so that

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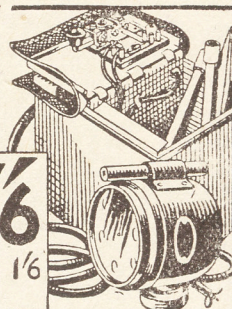
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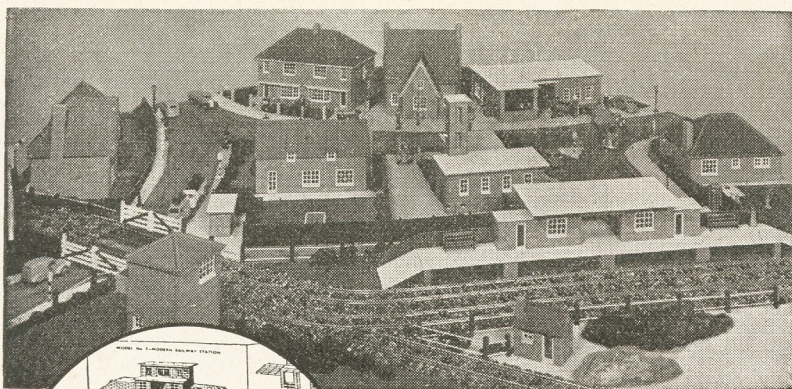
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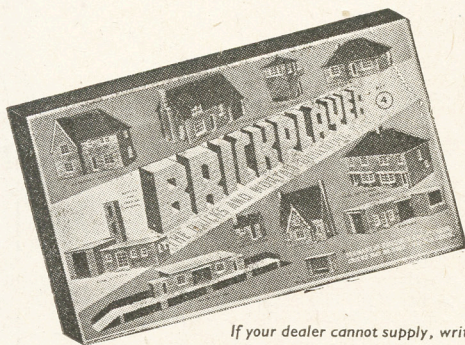
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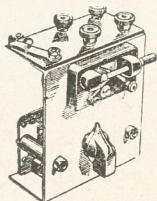
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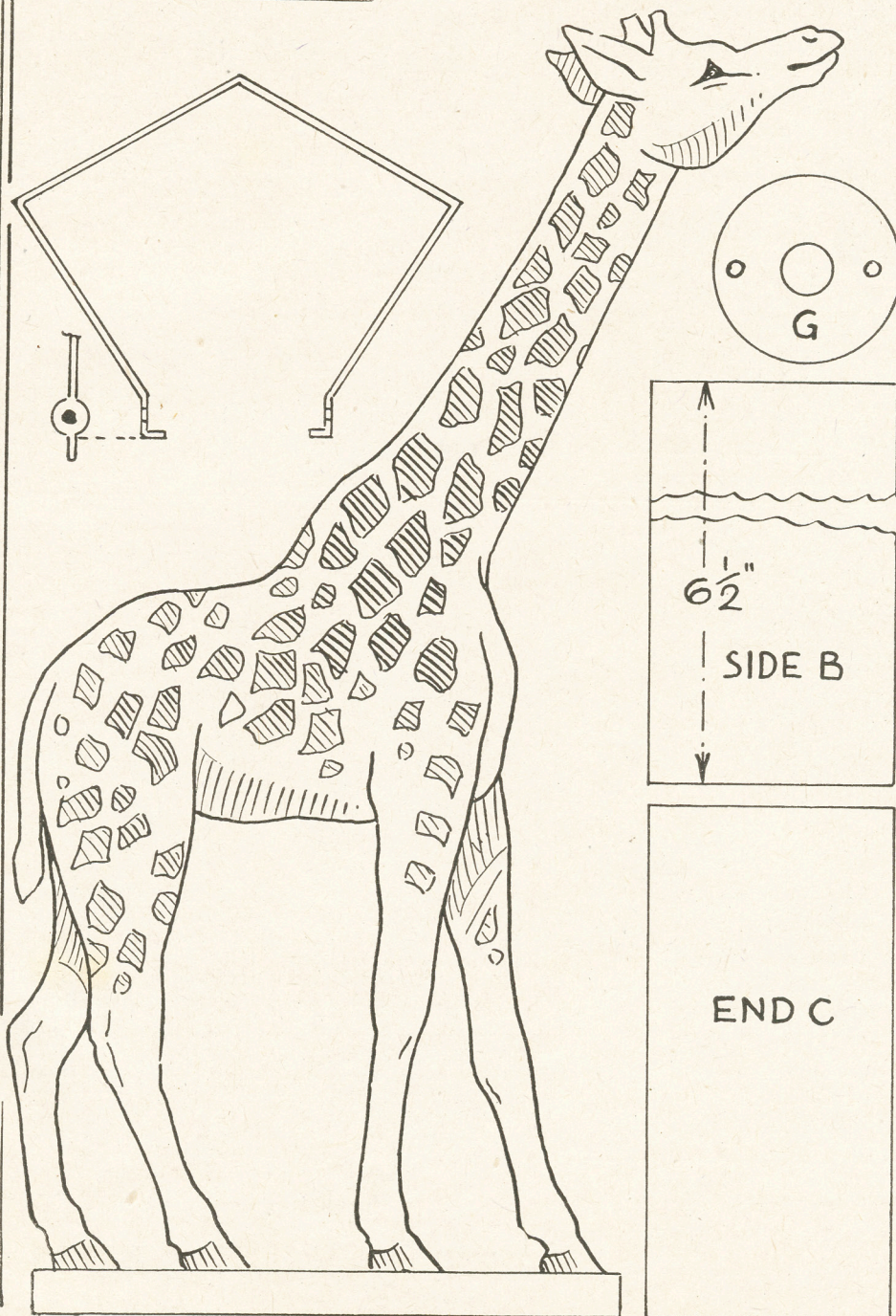
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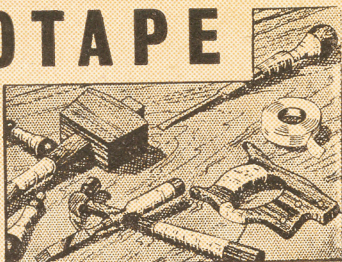
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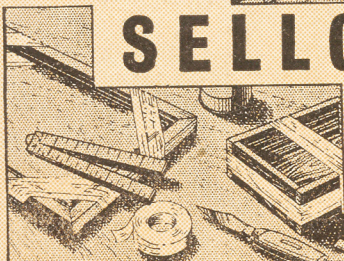


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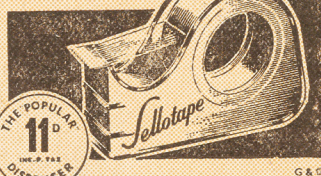


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